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SECOND ANNUAL EXHIBITION OF THE NATIONAL SCULPTURE SOCIETY

FINE ARTS BUILDING

215 WEST 57TH STREET

FLORAL DISPLAY BY

PITCHER AND MANDA

SHORT HILLS, N. J.

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CATALOGUE OF THE SECOND ANNUAL EXHIBITION OF THE NATIONAL SCULPTURE SOCIETY

FINE ARTS BUILDING
215 WEST 57TH STREET

OPEN FOR TWO WEEKS OR MORE, COMMENCING ON MAY SEVENTH, 1895

DISPLAY OF PLANTS AND FLOWERS BY PITCHER AND MANDA SHORT HILLS, N. J.

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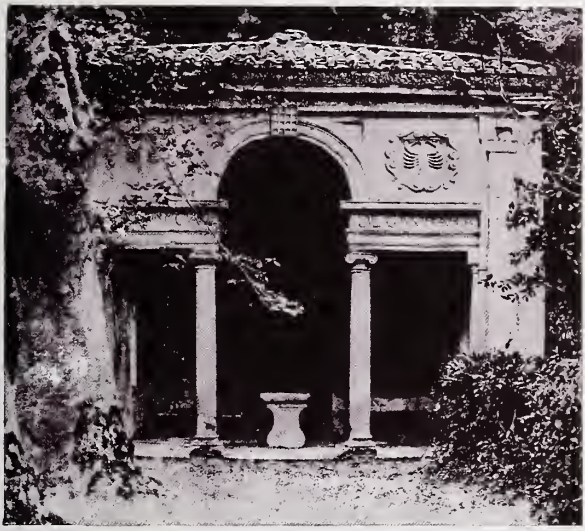
F. WELLINGTON RUCKSTUHL,
Secretary
National Sculpture Society.



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THIS is probably the first exhibition of the kind in America, although the American public has always been interested in sculpture, in a certain way. Fine Art of pure form has always appealed to a large class of the community; but this has shown itself rather in a demand for such sculpture as portraits and ideal portraits for monumental purposes than in the study of decorative or purely artistic sculpture. The National Sculpture Society is trying to supply that which has been lacking. In Paris the annua

exhibitions of the sculpture of the time are as well known and nearly as popular as the exhibitions of painting, but in the American cities as in England the art, except in memorial structures, is little known and little considered.

That large public which does not seize the artist's point of view, nor understand it, may still find a great deal to like in a collection of pictures: but, in a collection of sculpture, much less. Real and permanent enjoyment, however, is to be got from the work of art when looked at from the artist's point of view: not from another. The frequenter of picture galleries who likes incident and anecdote in painting, and who shuns sculpture because it has less of incident and anecdote to offer, is not in the way of getting much good from any work of fine art whatsoever.

A work of fine art is a composition, a new thing, a something which has not existed before and which is called into being by the artist. The suggestion of it has indeed come from external nature, because our human minds know nothing and can conceive nothing that is not in nature, but it is not taken from nature except in the way of suggestion and inspiration. Fine Art has been defined as "nature seen through a temperament," and the phrase has been applauded, but this is still a very inadequate definition. *The creations of a mind which has filled itself with the charm of nature*, would be better, but no such form of words can express the whole truth about fine art. The fact is that the artist to whom it is proposed to produce a work of art begins immediately to see, dimly or clearly, a composition of lines and masses, forms and colors, surfaces and

the lights and shades which will invest them. Little by little this conception takes a clearer and more seizable shape ; now, if he is a sculptor, he tries it in clay or in wax ; perhaps he is dissatisfied and breaks up his model, perhaps the first attempt is a success. A certain symmetry and a certain diversity among the larger masses, a certain beauty of silhouette or outline, when the whole work of sculpture is seen against a background, and vigor of action, by which is meant not necessarily violent or decided gasture, but such a treatment of the body as gives the sense of life and energy, whether latent or in movement :—those are perhaps the chief objects to be attained in the composition as a whole. As regards the parts, the chief thing is this : Beauty of modeling ; that is to say, such a treatment of the surfaces, as of the body, the limbs, the face, the drapery, as that a subtile charm, impossible to describe and difficult even to realize to one's self, shall exist in every part. This charm lies in the delicate veils of shade which invest these surfaces. When a coarsely modelled piece of sculpture is compared with a refined one the difference is chiefly in the quality of the gradation of shade. This difference is indescribably great ; it is seized immediately by the practised eye ; a person accustomed to fine Greek sculpture when passing through a gallery full of Roman copies, even excellent ones such as those that fill the Vatican, will be struck and stopped in his passing by the merest side glance at a fragment of pure Greek work. Now, this perception of the difference between the extremely refined and the somewhat less refined sculpture is founded upon the difference between the gradation of shade investing their surfaces, and this

in its turn exists because of the difference between extremely delicate and subtile modeling and that which is a little less masterly. The praise which a sculptor would value the most highly is praise of his work of art as a beautiful or impressive mass and of the beauty of modeling which makes every figure composing his mass, and every member of every such figure, a beautiful or impressive thing in itself.

The sculptor will probably not despise or reject sentiment of a kind more generally appreciable than the purely artistic expression defined above. The sculptor may greatly enjoy the treatment of a face and of attitude and gesture so as to express human affection, military courage or religious enthusiasm ; but it must be observed that the expression of such sentiments itself lies in the modeling of the surfaces. The variation of a surface within limits so slight that the sculptor himself cannot explain or describe it will make all the difference between a true and a false or exaggerated expression of sentiment. A change of surface scarcely greater may make the difference between the visible expression of one sentiment and that of another. The sculptor in modeling a head is thinking not of sentiment alone, nor of youthful beauty or mature force alone, nor yet alone of that delicate modeling which will make the head a beautiful work of art ; he is thinking of each and all of these ends to be attained.

It will be seen then how impatient sculptors may well be with the ordinary portrait statue, monumental or other, in which the sole end set before him by his employers is to make a speaking likeness and to reproduce faithfully the costume.

Portrait art is as noble and interesting in sculpture as in painting or engraving. Much of the noble art of great periods in the past has been portraiture. Such portraiture could not however be what it is, noble in itself and interesting to students of succeeding times, unless the artist who produced it had had opportunities to produce also a great deal of art that was more ideal and more free. No sculptor can model a clothed figure properly unless he is practised in modeling the nude figure. No sculptor can model a fine portrait head and make it good as a work of art as well as a likeness unless he is accustomed to model heads that are not portraits. No sculptor can put a soldier, or a mother holding her child, into a spirited and effective pose unless he is accustomed to model ideally perfect figures based upon his own studies of the antique, of the Renaissance, of his great contemporaries and of the living model. To take a sculptor not trained in ideal work, nor busied in the daily practice of it, and to ask him for a portrait statue is to secure comparative vulgarity and meanness of conception. Even the portrait bust as the modern French portraitists understand it,—that is the head and neck alone without even the shoulders;—even that cannot be treated in a noble and refined style unless the artist who models it has modeled by the score heads in which ideal beauty of form and expression has been his only aim.

The sculpture of the Greeks so far as we know it included very little portrait art. Everywhere the sculptor was free to work out his conceptions of human and superhuman beauty, vigor and grace. The sculpture of the Greco-Roman epoch,

under the empire, abounded in portrait art, but in historical and purely imaginative art as well. The sculpture of the great Gothic period had architectural decoration for its main purpose, but, far from ignoring portraiture, betrays everywhere a masterly power of rendering individual character. The great men of the Renaissance, inheriting the Gothic tradition, were ideal sculptors and decorators and portraitists all at once, and it is to them perhaps that we moderns should look for the nearest prototype of what modern work might be. The government of France and the city of Paris, representing a people immeasurably more sensitive to fine art than any English speaking community, sets tasks to the sculptors of France not unlike those set to the men of the Renaissance. Now it is a series of statues representing or expressive of the great men of French history whose actual likenesses are lost. Now it is a group embodying the idea of Tragedy or Comedy or Music or the Dance for the front of a great theatre. Now it is a group breathing the martial and patriotic spirit of early revolutionary days. Now it is a group breathing constancy and courage in defeat, as in the sad days following the disasters of 1871. Now it is mediæval France embodied in the mounted and armed figure of Louis of Orleans at Pierrefonds or of Joan of Arc at Domremy. And again it is modern industrial and philanthropic France which finds expression in the touching group at the base of Schneider's monument at Creuzot. From sculptors employed on such imaginative work as this, portrait statuary can also be had worthy of the noblest subjects and the stateliest surroundings and monumental art finds

itself served by artists capable of any demands of dignity or pathos. R. S.

The exhibition of models in plaster in which the designs for a new dollar for the United States' coinage are given is the partial outcome of a movement in which several art associations are engaged, acting in harmony with the National Sculpture Society. A joint committee exists, made up of delegates from the American Numismatic and Archæological Society, the Architectural League of New York, the College of the City of New York, the National Academy of Design, the National Sculpture Society and the Society of American Artists; of which committee Mr. Russell Sturgis is Chairman and Mr. George F. Kunz the Secretary. Several fine-art societies not of New York, and therefore not able to send representatives to the Committee, have given encouragement and have promised help at the proper time. Prizes have been offered for the best design in this present exhibition and the award will be announced during the exhibition. The Numismatic Society has also an exhibit helping to elucidate the questions which arise when a more worthy coinage is proposed. American Sculptors have not been familiar with the medalist's art and it is important that a larger knowledge of that branch of sculpture which has its centre at the Paris mint on the Quai Conti should be accessible to us in America.

The display of growing plants and of formal gardening made by Messrs. Pitcher & Manda is intended to remind the

student of art of the close connection that has always existed between the ornamental garden and sculpture. In our climate metal statues only should be left to take the weather; but the ornamental parks of Paris are full of bronze statues and groups, and Central Park in New York has instances enough of monuments which, though not especially combined with gardening in a general design, are yet set off by the softness and color of foliage. Much more is possible in this respect than any modern city has done. The ornamental gardening of the future should admit architecture of the most thoughtful design and sculpture of the highest excellence obtainable as a necessary part of its highest achievement.

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Plan and Design of the Exhibition by

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MERCURY TEASING THE EAGLE OF JUPITER.
By F. W. Ruckstuhl

GALLAUDET TEACHING A DEAF MUTE.
By Daniel C. French.

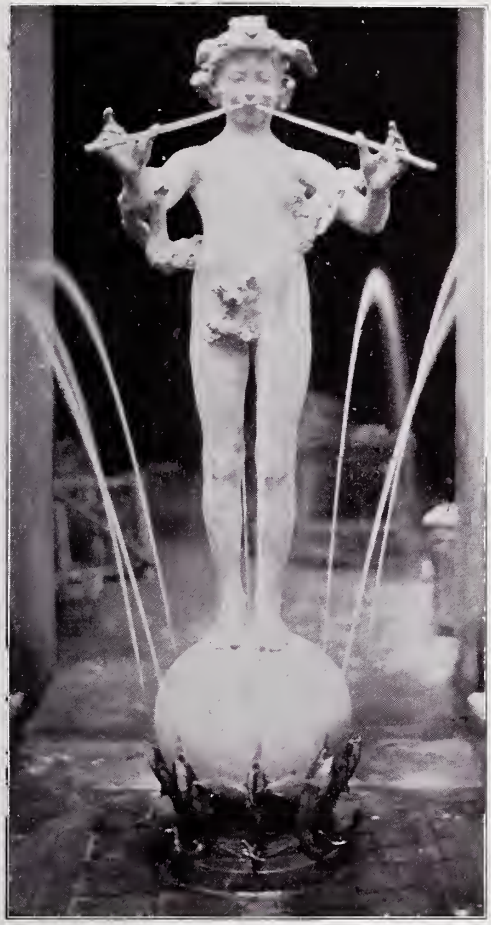
COMPETITIVE FIGURE FOR AMERICAN SURETY CO.'S BUILDING. By J Massey Rhind.

COMPETITIVE FIGURE FOR AMERICAN SURETY CO.'S BUILDING. By Philip Martiny.

PORTRAIT BUST.
By Bessie O. Potter.

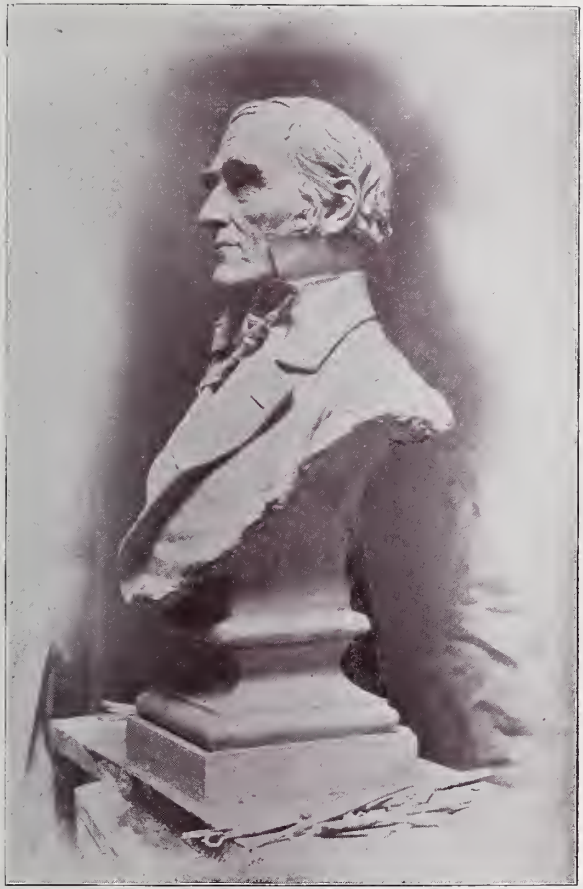
FRAGMENT OF RELIEF IN JUDSON MEMORIAL CHURCH.
By Herbert Adams.

WHIRLWIND.
By J. S. Hartley.

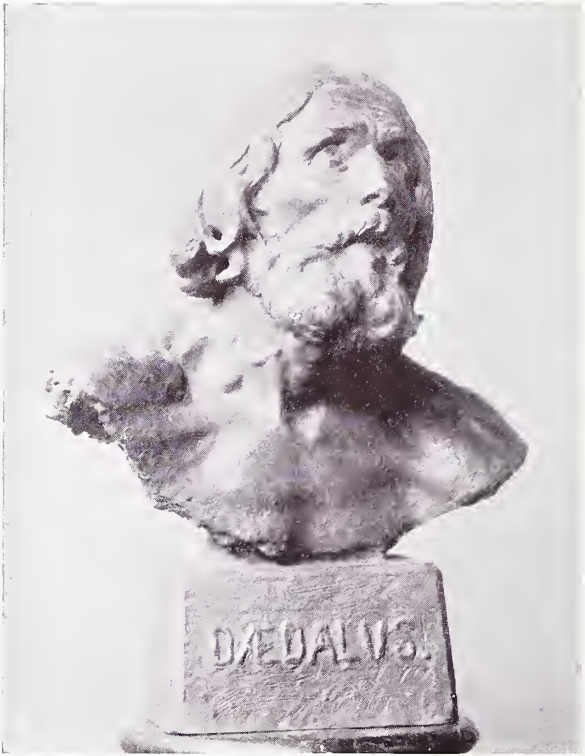


PAN OF ROHALLION.
By F. MacMonnies.

HAHNEMANN MONUMENT. By C. H. Niehaus.



PORTRAIT BUST.
By J. Clark Noble.

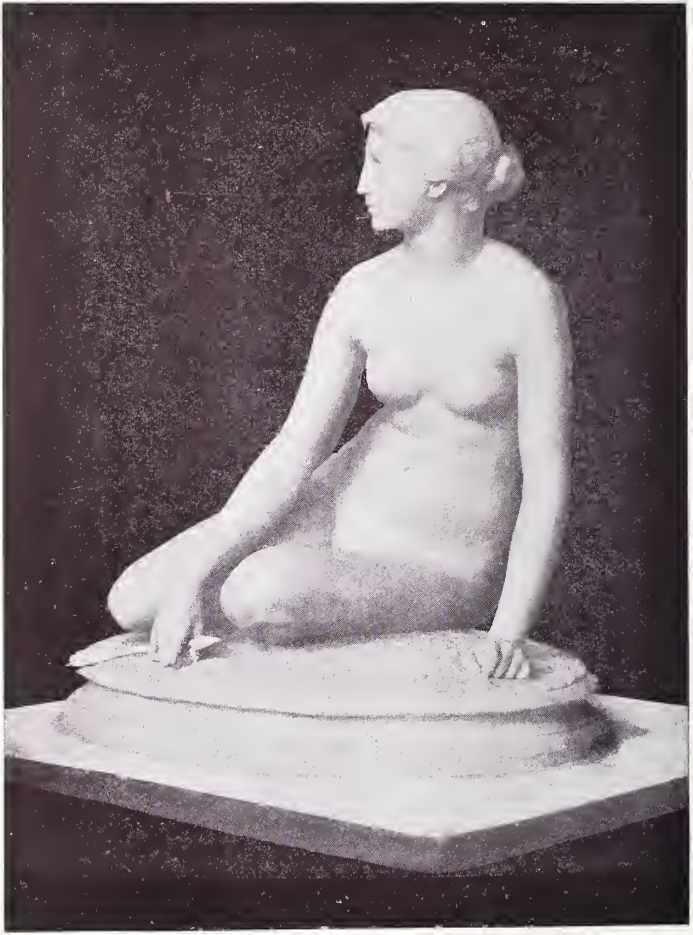


DÆDALUS.
By Charles Grafly.

BAS-RELIEF. By Domingo Mora.

THE PILGRIM.
By J. Q. A. Ward.

COLUMBUS AND THE BROTHERS PINZON.
By Fernando Mirando.



DIANA.
By Olin L. Warner.

PHŒNECIA AND THE WIND.
By Paulding Farnham

Terra Cotta Decorations, Balustrade Columns, Flower Pots, &c., loaned by W. C. Hall, Perth Amboy Terra Cotta Works.

LIST OF EXHIBITORS AND SUBJECTS.

ADAMS, HERBERT.—207 Ryerson Street, Brooklyn, N. Y.

1 Model for marble bas relief for Judson Memorial Church, N. Y.
2 Marble Bust, ... $1500 00
3 Plaster Bust, ... 1000 00
4 Model for Memorial Figure in Bronze, Baptist Emanuel Church, Brooklyn, N. Y.

ALLEN, H. R.—114 West 18th Street, New York City.

5 Portrait Bust, "Chico."
6 Portrait Bust, "Orangoutang Monkey."
7 Portrait Bust, "Brew Monkey."
8 Portrait Bust, "Mandril."
9 Portrait Bust, "Arabian Baboon."

BUBERL, CASPER.—444 West 16th Street, New York.

10 "Walloon Immigrants sighting New Amsterdam." Group in Plaster.

BAERER, HENRY.—226 East 51st Street, New York.

11 "Coming from Bath," Statuette, . . . $150 00

BISSELL, GEO. E.—Poughkeepsie, N. Y.

12 Bronze Sitting Statue of Abraham de Peyster.
13 Bronze Bust of Rev. E. H. Fairbairn, D.D.

BITTER, KARL.—343 East 53d Street, N. Y.

14 Decoration Panel for Waiting-room of Broad Street Station, Penn. R. R., Philadelphia.
15 Bust of Dr. Wm. Pepper.
16 Bust Portrait.
17 Statuette of Dr. Wm. Pepper.

BRUCE-JOY, ALBERT, R. H. A., London.

18a Bust of Mr. Fergusson, of Dundee.
18b Bust of Lord Salisbury.

BOYLE, JOHN J.—Broad and Walnut Streets, Philadelphia, Pa.

18 Study in Bronze, ... $150 00
19 Study in Plaster.

BRACKEN, JULIA M.—302 Wabash Avenue, Chicago, Ill.

20 "Daisy," Small Medallion, . Reproduction, $3 50
21 "Little Pan," A Portrait.

BREWSTER, GEO. F.—1611 Massachusetts Avenue, Cambridge, Mass.

22 Portrait Bust.

BROOKS, CARRIE.—Athenæum Building, Chicago.

23 Bust. A. F. Brooks, ... $5 00

BUSH-BROWN, H. K.—Carnegie Hall.

24 Sketch of an Indian Head.
25 Study Head of Mrs. A.
26 Sketch Head of Mr. B.

BAUER, THEODORE.—238 Thompson Street.

27 Bas-Relief "Rip Van Winkle."
28 " " Triumph of Hymen.
29 " " Diogenes.
30 Plaster Figure—Dancing Girl, ... $100 00
31 Fragment of a Vase.

CALDER, A. STIRLING.—Morgan, Harjes & Cie, Bankers, Paris.

32 Bust in Plaster.
33 Bust in Plaster, Portrait of Mr. R. C.

CALVERLY, CHARLES—337 Fourth Avenue, New York.

34 Bust of C. C.
35 Bust of Nathaniel Bradford.
36 Bas relief Chas. L. Elliott, Artist.
37 Bas reliefs, portraits.
38 Bas relief, "Little Ida."
39 Bas relief, "Peter Ross."

CIANI, VICTOR A.—5 West 17th Street, New York.

40 Bust of Ex-Vice President G. Clinton. Model in plaster. The marble now is in the United States Senate.

CLARKE, THOMAS SHIELDS—58 West 57th Street, N. Y.

41 "The Cider Press," $150 00
42 Sketch for a Monument.

CRUNNELLE, LEONARD—Athenæum Building, Chicago.

43 Bust: "Baby."

DALLIN, C. E.—No. 5 St. Botolph Studios, St. Botolph Street, Boston.

44 "Philip," Son of Kicked Bear.
45 Statuette, John Hancock.

DAVIS, W. A.—58 West 57th Street, New York.

46 "Genius Sculptural," $2500 00

DRUMMOND, JAMES F.—436 West 22d Street, New York. Exhibited by,

47 "Hercules Killing the Hydra." Original Bronze attributed to John of Bologna.
48 Original Model for the Equestrian Statue of Napoleon, by Barye.
49 Jason returning with the Golden Fleece.
50 "Fredegonde," First Queen of France, by Charles Jacquot.
51 Tiger and Doe, by Fratier.
52 Napoleon Crossing the Alps.
53 "Freedman," by J. Q. A. Ward, formerly owned by Gen'l Frémont, shackle made by his order, from a portion of a bronze cannon—"Captured at Fort Wagner, July 18, 1863, by the 54th Mass. Col'd Volunteers" engraved on shackle.
54 Milon of Crotona. Original reduction in bronze of the marble group in the Louvre, by P. Puget, Dated 1622.

DUNN, CHARLES.—327 East 29th Street, New York.

55 Model of Washington Arch, cut in Caen Stone, one half inch to the foot, ... $2000 00

FARNHAM, PAULDING.—431 Fifth Avenue.

56 "Phœnecia and the Wind," plaster, . $2000 00
57 Portrait Bust.

FRENCH, DANIEL C.—125 West 11th Street, New York.

58 Group in plaster—Gallaudet teaching a Deaf-mute Child.
59 Bronze Bust of Alcott.
60–61 Two Reliefs of Angels for Clarke Monument.

FUCHS, ERNST—41 Cortlandt Street, New York.

62 Thetis (Group for fountain) Plaster.
63 Faun and Nymph—Bust.

FUCIGNA, S. A.—Bennett Building, New York.

64 "Orphan Boy," $2000 00

GELERT, JOHANNES—333 Oak Street, Chicago.

65 The Resurrection. Plaster, . In Marble, $5000 00
66 Theseus. Bronze, ... $500 00

GODDARD, RALPH B.—19 West 22d Street, New York.

67 Bronze bas relief of Dr. Parkhurst.

GRAFLY, CHARLES—2200 Arch Street, Philadelphia.

68 "Daedalus," Bust in Bronze.
69 Portrait of Mrs. E. G.

HAMANN, C. F.—Pond Place, Fordham, N. Y.

70 Bust (Bronze) Study.
71 Bust (Bronze) Portrait.

HARTLEY, J. S.—145 West 55th Street, N. Y.

72 "Whirlwind."
73 Pan and Rabbit—Bronze.
74 Portrait Busts. Rear-Admiral Meade, U. S. N.
75 Henry George.
76 Lady.
77 G. B. Connery.
78 Bronze Bust—Wm. Cullen Bryant.

HERCHE, P. CARON DE LA.—18 West 25th St., N. Y.

79 Admiral d'Abel de Libran, Portrait Medallion Bronze.
Mme. Elizabeth—Medallion Ivory, . . . $50 00
Marie Antoinette—Medallion Ivory, . . $50 00
Massinissa—Medallion Ivory.

HERFORD, OLIVER.—The Players, N. Y.

79a Una.

HYATT, HARRIET RANDOLPH.—Nortons Wood, Francis Avenue, Cambridge, Mass.

80 "Shouting Above the Tide."

JAEGERS, ALBERT.—1249 Park Avenue, N. Y.

81 Portrait of Richard Wagner, Relief.

JOHNSON, HENRY ALBERT.—Venice, Italy.

82 Portrait of an Italian Girl, ... $500 00

KENDALL, SERGEANT.—58 West 57th Street, N. Y.

83 Head of a Young Girl, ... $500 00

KEYSER, EPHRAIM.—5 West Mulberry Street, Baltimore, Md.

84 The Page (Bronze), ... $750 00

85 Portrait. (Bust.)

KITSON, HENRY HUDSON—334 Boylston St., Boston, Mass.

86 Queen of Roumania. Portrait. Bust (Marble).

LAWRIE, LEO. O.—114 West 18th Street, New York.

87 Portrait (Bust).

LINDER, HENRY—44 West 30th Street, New York.

88 Small Bust.
89 Sitting figure—"Music."
90 Sketch for a Library Figure.
91 "Spring." Idea for a small fountain.
92 A Study.

LUKEMAN, H. AUGUSTUS—207 East 16th Street, N. Y.

93 Portrait Bust of Mrs. E. C. P.

MACNEIL, H. A.—302 Wabash Avenue, Chicago.

94 "Vow of Vengeance," Bronze, . . . $175 00
95 "Primitive Indians Music," Bronze, . . 125 00
96 Portrait Bust of Charles Francis Browne. Plaster.
97 Black Pipe, the Sioux Brave. Bronze, High Relief, ... $125 00
98 Portrait Bust.

MARTINY, PHILIP—80 East Washington Square, New York.

99 Portrait Bust.
100 Portrait Bust.
101 Allegorical Figure.
102 Statuette of Boy.

MAYER, KASPER—212 East 90th Street, New York.

103 Portrait Bust of Mr. S.
104 "Slave." Study from the Nude. In Bronze, $300 00
105 Portrait of Old Man.

MACMONNIES, F. W.—Paris.

106	Boy and Heron, .	$200 00	From Theodore B. Starr.
107	Bacchante and Child,	250 00	
108	Diana, ...	200 00	
109	Nathan Hale, . .	200 00	
110	Fame, ...	200 00	
111	Pan, ...	200 00	

MIRANDA, FERNANDO—140 Warren Street, New York.

112 Model of Group of Columbus and the Brothers Pinzon for a Columbus fountain.

MORA, DOMINGO.—Perth Amboy, N. J.

113 Pediment from Tremont Temple, Boston, Mass.
114 White Terra Cotta Glazed Mantel.
115 Bas Relief.

MORETTI, G.—Lincoln Building, Union Square.

116 Angel with Life Story Book.
117 Spandril.
118 Life Size Marble Bust, ... $200 00

MUELLER, A. M. J.—2314 Poplar St., Philadelphia.

119 Falstaff and Prince Henry, Group.

MUNK, JOHN.—807 Bloomfield Street, Hoboken, N. J.

120
- Cup in Sterling Silver, Repoussé and Chased, ... $800 00
- Buff Box, with Tray in Sterling Silver, Repoussé and Chased 375 00
- Tray, Repoussé and Chased in Sterling Silver, ... 180 00
- Flask, Repoussé and Chased in Sterling Silver, ... 55 00

121 Tankard in Bronze, Silver, Ivory, Oak and Horn.

NIEHAUS, C. H.—717 East 142d Street, N. Y.

122 "Scraper." In Bronze, ... $6000 00

123
- Astor Historical Door.
- Trinity Church, N. Y.

124 Hahnemann Monument.

NOBLE, W. CLARK.—114 West 18th Street, N. Y.

125 Bust of Channing. Fragment of Statue at New York.
126 Bust of McCollough.
127 Bust of Turner.
128 Bust of "Old Salt," $1000 00

PIKE, CHARLES J.—1295 Broadway, N. Y.

129 Portrait Bust of Mr. W.
130 Portrait Bust of Mr. P.
131 Portrait Bust of Miss X.

POTTER, E. C.—Enfield, Mass.

132 Sleeping Faun.

PROCTOR, A. P.—120 West 50th Street, New York.

133 Dog and Bone.
134 Cub, Bear and Rabbit.
135 Sketch of Panther.
136 Young Faun.

PARTRIDGE, WILLIAM ORDWAY. — Tower of Madison Square Garden, N. Y.

137 Portrait of a Lady—Bust.
138 Whittier, Bust.

POTTER, BESSIE—26 Van Buren Street, Chicago, Ill.

139 Portrait bust of Prof. Swing, ... $500 00
140 Portrait Bust of Miss Gerow, ... 200 00
141 American Girl, Statuette.
142 Sketch of a Girl, Statuette, ... 35 00
143 The Rose, ... 35 00
144 A Little Maid. Statuette, ... 35 00
145 Listening. Statuette, ... 30 00
146 William B. Statuette.
147 Mildred B.

PRESCOTT, MRS. KATHERINE—Pierce Building, Copley Square, Boston.

148 Bas relief, "King Lear and Cordelia."

RANDOLPH, GRACE FITZ—163 West 23d Street, New York.

149 Portrait Bust, Mr. A. D. F. R.
150 Portrait Bust, Mr. E. M. S.

RHIND, J. MASSEY—208 East 20th Street.

151 Competitive figure for American Surety Co.'s new building, Broadway and Pine Street, City.

RODIN, AUGUSTE—Paris, France.

151a Head of St. John.

RUCKSTUHL, F. W.—229 East 20th Street.

152 "Peace," Statuette in Bronze.
153 Mercury Teasing the Eagle of Jupiter, Bronze, in Portland Place, St. Louis, Mo.
154 Bust—Plaster, John Russell Young.

SCHWARZOTT, MAXIMILIAN M.—72 Washington Square, S.

155 Portrait in Bas-relief.

TAFT, LORADO.—Athenæum Building, Chicago.

156 "Wildflower" (Figure).
157 Hamlin Garland, Bust.
158 An Old Settler, Bust.

WARD, J. Q. A.—119 West 52d Street.

159 Plaster Model of "The Pilgrim," Bronze in Central Park.
160 Plaster Model of "Statesman."
161 "Warrior" in Bronze on Garfield Monument, Washington, D. C.

WARD, J. Q. A.—119 W. 52d Street.

162 Reduction of Bronze Statue of Shakespeare in Central Park.
163 Marble Bust of the late Col. E. F. Shepard.

WUERTZ, EMIL H.—69 Dearborn Street, Chicago.

164 Mr. Fred Pabst, Relief Bronze.
165 Mr. Oscar Burckhardt, Relief Bronze.
166 Miss Eleanor Leyshon, Plaster Bronze.
167 J. C. Emmerling, Relief Bronze.
168 A Salvationist, Bust Plaster, ... $300 00
169 Mermaid, Romance of the Sea.
170 Triton, Reliefs, plaster, bronzed. Two companion pieces, ... $50 00 pair

WARNER, OLIN L.—467 Central Park, West.

171 "Diana," Plaster.
172 Bust, John J. Blair.
173 " Miss Maud Morgan.
174 " Thomas Allen, Jr.
175 " Mrs. C. C.
176 " Bronze, "Rosalie."
177 " " Daniel Cottier.
178 " J. C. Walcott, Plaster.
179 Caryatide.
180 "
181 One case containing objects as below, executed by the late Henry K. Brown :
Indian breaking a Wild Horse, ... $250 00
Two Indian Heads, loaned by H. G. Marquand.
Indian Head in Silver, loaned by H. K. Bush-Brown.

Child's Head in Wood, loaned by H. K. Bush-Brown.

Relief Head of Michael Angelo, in Wood Mantle Ornament, loaned by H. K. Bush-Brown.

Relief Portrait of General Zachary Taylor, plaster, modeled from life while he was President of the U. S., for the Indian Medal. Loaned by H. K. Bush-Brown.

Model for Scabbard of Sword, loaned by H. K. Bush-Brown.

Ornamental Bronze Vase, loaned by H. K. Bush-Brown.

Bronze Spaniel, loaned by H. K. Bush-Brown.

MODELS FOR THE COMPETITION FOR A NEW DESIGN

FOR A

UNITED STATES SILVER DOLLAR.

182 BARROWS, JOHN S.—264 Washington Street, Boston.

183 BRINES, J. F.—Albany, N. Y.

184, 185 BRENNER, VICTOR O.—108 Fulton Street, New York.

186 BUSH, LUELLA—Pittsfield, Pike Co., Ill.

187 CAPETTIE, JEAN P.—Milton, Mass.

188 CHERON, JOS. P.—34 Greenwich Street, New York.

189 COOK, CARRIE E.—31 Troy Avenue, Brooklyn.

190 FRENZEL, JOSEPH—224 East 13th Street.

191 GRANGER, F.—247 West 126th Street, New York.

192 HERCHE, P. CARON DE LA—18 West 25th Street, New York.

193 HORTER, F. F.—35 Center Street, New York.

194 JAEGERS, ALBERT—1249 Park Avenue, New York.

195, 196 LOESTER, JULIUS—239 East 41st Street, New York.

197 LUKEMAN, LUKE—207 East 16th Street, New York.

198 MAYER, KASPER—212 East 90th Street, New York.

199 McCAUSLEN, WILLIAM C.—710 East Capitol Street, Washington.

200 MIRANDA, FERNANDO—140 Nassau Street.

201 O'CONNOR, ANDREW—125 West 11th Street.

202 PEDDLE, CAROLINE C.—337 Fourth Avenue.

203 ROSS, ALBERT RANDOLPH—John Ruhl, Sculpt.

204 SPRING, E. A.—New Dorp, N. Y.

205 VON DER LAUCKEN, FRANCIS—244 Vanderbilt Avenue, Brooklyn.

206 WRIGHT, F. HARRIMAN—45 West 39th Street

207 WUSTER, C.—Providence, R. I.

208 PANEL MEDALLIONS by Louis O. Roty.
Loaned by SAMUEL P. AVERY, New York.

EXHIBITION OF COINS AND MEDALS,

And of Models and Electrotypes of the World's Columbian Exhibition Medal, with a Copy of the Medal itself and Models of the United States Dollar.

Arranged for by the Joint Committees of the Societies for the Improvement of United States Coinage.

Russell Sturgis, President; George F. Kunz, Secretary.

EXHIBIT OF THE AMERICAN NUMISMATIC AND ARCHÆOLOGICAL SOCIETY.

Daniel Parish, Jr., President; Henry Russel Drowne, Secretary; Charles H. Wright, Curator.

Coins and Medals from the Cabinet of the Society and the Collections of Members.

209 Case No. 1 contains a typical collection of United States coins, from the beginning of the Republic up to the present time, consisting of dollars, half dollars, quarter-dollars, dimes, cents, half-cents and other denominations, and some of the more interesting American medals cut and struck in the United States.

210 Case No. 2 contains a collection of early Greek, Roman, and other antique coins principally from Syracuse, Thurium, Heraclea, Athens, Velia, Corinth, Metapontum, Tarentum, Thebes, Macedonia, Egypt, Syria, and Rome, many of the finest examples of the medallic art that were struck in these periods.

211 Case No. 3 contains a collection of coins and medals of the sixteenth, seventeenth, eighteenth and nineteenth centuries, choice examples representing the finest types of the various periods in which they were struck.

WORLD'S COLUMBIAN EXPOSITION MEDAL.

Electrotypes of the models of St. Gaudens obverse accepted, reverse rejected, and the Barber reverse accepted, of the World's Columbian Exposition medals, and the completed medal itself; all loaned by the United States Mint, through the courtesy of the Hon. R. E. Preston, Director of the Mint, and honorary member of the American Numismatic and Archæological Society. This is the only set of electrotypes made, and this is the first time that they, and the medal, have been placed on public exhibition.

A. ST. GAUDENS, Design for Columbian Award Medal.

213 Obverse. Represents the landing of Columbus. He is shown in the act of stepping from a boat, his attitude expressing thanks to God for their safe conduct over the unknown seas.

He is attended by his followers, and the flag of Spain is seen floating around him, forming a back-ground, with the inscription "Christopher Columbus, Oct. XII., MDCCCXCII," with the pillars of Hercules, Caravels and the motto, "Plus Ultra."

CHARLES E. BARBER'S Design of Reverse.

214 The design contains a shield with the following inscription: "World's Columbian Exposition in Commemoration of the Four Hundredth Anniversary of the Landing of Columbus, MDCCCXCII, MDCCCXCIII," and place for inset to receive name of recipient of medal.

The shield is surmounted by the globe, at either side of which are female figures representing Fame.

The figure at the right of globe has trumpet in one hand

and is proclaiming the award, and in the other hand she holds wreaths ready to present.

The figure on left of globe has tablet in left hand, while in the right she holds a pen ready to inscribe the award as proclaimed. On either side of shield are flaming torches representing light, or intelligence.

Beneath, and partially hidden by the shield is the Caravel, which is used to make a unity or completeness of idea, and forming an allegory between the two sides of the medal, the one side having the landing of Columbus, the other the above described design, the whole to commemorate the four hundredth anniversary of the landing of Columbus, and the World's Exposition, held 1892-1893.

215 A. ST. GAUDENS, Reverse.* Nude figure of a youth representing Young America.

He holds in his right hand a torch, in the left hand wreaths, while he rests upon shield bearing arms and motto of the United States.

The background is made up of Young Oak and the following inscription, "The Columbian Exhibition in Commemoration of the Four Hundredth Anniversary of the Landing of Columbus. To —— MDCCCXCII, MDCCCXCIII."

216 Plaster Casts from the original Terra Cotta Figures by Michael Angelo.

BITTER, KARL.—343 East 53d Street, New York.

217 Original Models for Bronze Doors of Trinity Church.

218 Four Models for Doors of Trinity Church.

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* This reverse was rejected by the Secretary of the Treasury at the request of the United States Senate.

FRŒHLICH, FINN.—Paris.

219 Hagar.

FUCHS, ERNST.—41 Cortlandt Street, New York.

220 Venus.

HARTLEY, J. SCOTT.—145 West 55th Street, New York.

221 John Gilbert, as Sir Peter Teazle.

HORTER, F. F.—

222 Portrait Relief.

JAEGERS, ALBERT.—1249 Park Avenue, New York.

223 Hamlet.

LINSTROM, HENRY.—

224 Innocence.

PARTRIDGE, WM. ORDWAY.—Tower of Madison Square Garden, New York.

225 Model for Silver Dollar.

POTTER, E. C.—Enfield, Mass.

226 Mule and Dog.

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